

Stained Glass

EVEL
ONE

A Quarterly Devoted to the Craft
of Painted and Stained Glass



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Spring

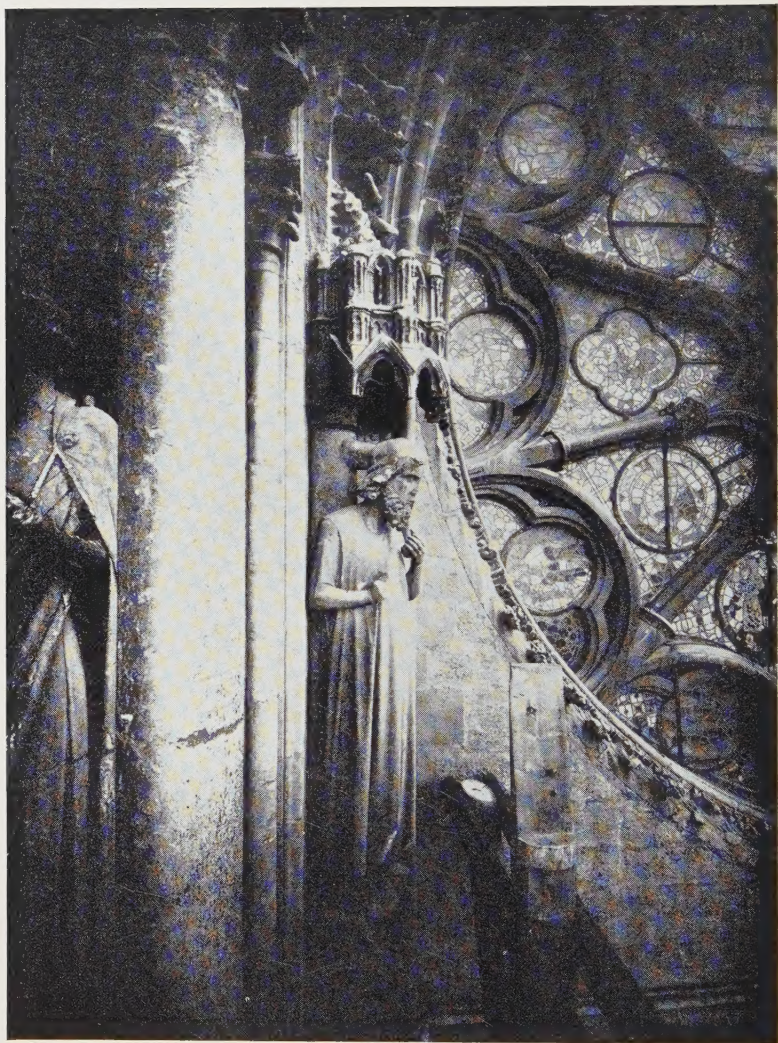
1941

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“Keep in your souls some images
of magnificence so that hereafter
the halls of Heaven and the
divine folk may not seem alto-
gether alien in spirit.”

‘A. E.’

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THE NORTH TRANSEPT
RHEIMS CATHEDRAL

STAINED GLASS

SPRING
1941

Editorial Notes

SINCE our last convention in New York City, persistent rumors and factual experiences have turned my thoughts to the exciting days in the early nineteen hundreds when I was one of the boys in Harry E. Goodhue's studio and shop in Cambridge. The world was at peace then, and the future looked particularly rosy and sublime to a young artist who was intensely happy in his work.

It required but a short time, however, before I knew that all was not as it should be in the craft, and I realized what the word "competition" meant. Stocks of designs were made and jobs were lost to foreign competitors or cheap American bidders. What bitter disappointment I experienced in seeing designs, upon which I had worked with such meticulous care and effort, tucked away in a cabinet to gather dust during the years that followed.

In those days, designs were to be had for the asking, as indeed they are today, and firms advertised that fact. As a result glassmen wasted thousands of dollars every year, and there seemed to be no way to

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eliminate this waste. I had heard of the Ornamental Glass Manufacturers Association and had seen copies of its Bulletin, but it seemed to be no check on ruinous competition.

Free and open competition is a healthy sign in any enterprise including stained glass. But the vicious practice of price-cutting and trading in inferior workmanship and superficial merit, because the purchasers cannot judge quality, will never benefit our craft.

Today I am questioning the value of our Association in view of the fact that the evil of unethical competition still persists. What has the Association accomplished? Our magazine is, of course, a notable achievement, and many benefits have been afforded members by the Association. For my part, membership has meant delightful acquaintances with fellow craftsmen with an opportunity to talk over problems and difficulties. But certainly the Stained Glass Association should mean more than good fellowship, precious as we all know the value of friendship.

Have we a unified objective? Are we as an organization concerned with the creation of beautiful stained glass, or is our aim to make money first and foremost? If we are to survive as individual studios and shops, it is necessary to work at a profit, but the vicious practice which has become so common of offering full-colored medallion windows for the price of simple dignified quarry windows, with an occasional color spot, can only end in disaster. It is not possible for any craftsman to do good honest work under such conditions.

I can well recall how in the early days my boss sputtered and fumed because foreign competitors were given commissions because of low prices. They

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were, in fact, in a position to quote low prices due to the difference in labor costs. Today, however, foreign competition is largely eliminated. Yet, prices that are quoted now by American firms are appreciably lower than the lowest ever submitted by European competitors. A continuance of this sort of competition will inevitably lead to financial ruin, but, more than that, will prove a detriment to our further artistic growth. To be sure, we are all in the business of selling windows, but we should strive for sound business ethics and steer a safe and sane course.

The Association will do a great service to the craft if it squarely faces and solves the problem of unfair competition. With the unnecessary waste from the multitudes of "unexecuted designs" eliminated, the craft will move a long step nearer its goal of making stained glass a great art in America.

W. H. B.

Traditionalism and Modernism

NICOLA D'ASCENZO

BEING of a progressive turn of mind, and having a liking for the new, in all forms of human expression, I find myself very much interested and intrigued (if I may, with no apology, borrow a word from our last president) in our present president's "encyclical," in the winter number of STAINED GLASS, under the caption of Editorial Notes.

As to Mr. James Sheldon, far be it from me to minimize his real appreciation and interest in our craft, but he is handing our association a man-sized job when he suggests, — "that we educate the architect and clergy and layman so they may know what a good stained glass window is and what the essential qualities are that make it good." Considering the fact that it takes the best part of a lifetime for most craftsmen to fully understand this medium and to therefore know their craft, it would seem indeed quite an impossible task to so educate the public, our future clients, on, "What the essential qualities are that make it good." We forget that it is not through clever formulas that windows are created. The only way to properly appreciate windows would be for one to work out his formulas or ideas in the actual making of windows and see their designs develop into cartoons and finally into windows. Learning by trial and error, and through bitter surprise, what can and cannot be done is rather costly, to say the least.

TRADITIONALISM AND MODERNISM

No matter how simple we make catch phrases in our talks and articles, such as, "dancing light," "liquid rainbow," or any other unique phraseology, we fail to realize that we are speaking a new language scarcely understood by even the "annointed we." At best, most lectures are but a form of agreeable pastime at tea parties, especially for ladies who are fortunate in not having to do their housework. I earnestly object to any culture administered in concentrated pills for the doubtful enlightenment of the public. They may look the wiser, but they are little or no better informed than before, and how could they be otherwise, when the lecture was on a subject entirely out of their life's interest. I am frank to say that I have wasted many an hour listening to fine lectures delivered by very scholarly people on subjects totally out of my scope of understanding. Furthermore, you may, for instance, advertise windows to the nth degree, but though your efforts would rival even "cigarettes" or "soup" you would never make the public stained glass conscious. Why? First of all it is expensive for the public to indulge in the experiment, as compared to the price of soup or cigarettes. Then, my good reader, it is an art with a capital A, that has to do with a tradition imbued with sentiment and religion, and until a real re-awakening of the spiritualizing forces is again to the fore in modern civilization, which will lead us, at least partly out of chaos and back to simple life, ready to make sacrifices for an ideal. Here of late we have been prone to pass on to the house of God the crumbs from our banquet tables (which is responsible for the cheap and tawdry embellishments in most of our churches), while riding to them in limousines, and complaining

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that the wonderful art of the Middle Ages is a dream of the past.

Rev. Couturier * knows that "Archeology and Commercialism" will always be with us; it has always been with us. One has but to go to Chartres and see what took place in the impeccable Middle Ages; look at the South Transept clerestory windows, toward the Chancel, and if anyone can match their daring today it could only be for an institution of the blind. Could anyone be so commercially minded at the present time, as to sell any community a series of larger-than-life standing-figure windows, executed from the same cartoon, and only changing the color of some of the clothing and of their whiskers, — even going so far as to use the same symbols?

As to archeology, well, what source would we start from? Who would dare, — other than an Epstein, — to change the character of both Deity and saints without getting literally "socked on the bean." Even the Rev. Couturier himself would do it, I am sure, and with an ax. To quote from the Reverend Father — "The present-day work is without originality, without freshness, without value," and last and most important of all, "without soul." This last is the real trouble, and in most instances he is perfectly right. That is without doubt the real trouble, but I wonder whether this is not a reflex of the times, which has crept into the sanctity of some of the churches and studios.

To quote further from your article that "our religious architecture is so woefully backward as compared with industrial and civil architecture, does not

* "Stained Glass and Ecclesiastical Timidity," by the Reverend M. A. Couturier, O.P. *Liturgical Arts*, October 1940.

TRADITIONALISM AND MODERNISM

enter into the life of today, etc." I wonder if we really understand the fundamental functions of architecture when we condemn it so readily. Is it not the primary thought in architecture to be functional, and to symbolize the usages of the building to the extreme? Is it not the outer shell of orderly performances within? The reason the industrial architecture of today has made progressive changes is because it has adopted itself to the new production within, hence we have a dominant difference between the steel plant, as compared with other forms of industrial pursuits.

I fully agree with the editor that "Stained glass is after all the handmaid of Architecture, and is subservient to it." But do we not forget that church architecture is the handmaid of religion, and that it is dominated by it in its architectural form, and naturally it would be inappropriate to use a modernistic setting and design, in a traditional setting, designed and adapted to the traditional religious functions within and which must be reflected by its exterior as well.

Reverend Couturier's last paragraph is somewhat fantastic in its recommendations to the public, i.e., not to demand "traditional medallion windows or copies of ancient glass at cheap prices." From this, must we deduct that the objection is not style or kind, but price? So much for the client, but the architect is told what to do also, i.e., "build modern American churches devoid of archeological forms." In other words the architect should adopt new forms, modern in their conception. He must cast to the four winds the Cruciform plan, together with its many symbolical meanings, etc., as has been done in many places

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in Europe, with disastrous results in the edifice as a whole from every point of view. It is the easiest thing in the world to create something new and startling, provided we are willing to ignore all the traditions, and speak a new and unintelligible language, not even remotely understood by its creator.

Art is but a carrying-on process; worth-while progress in evolution is slow. The architecture of a church can only change if the functional forms and beliefs of religion change. The Christian religion is a stabilizing force which up to the present time has yet to change its thesis. Crystallized from its beginning, and even though sending off branches of many varieties, yet the dominant ideals and aspiration of its Mother Church remains mountainlike, unmoveable. To create a building "devoid of archeological forms" would rob it of its soul, of its life, of its meaning, and to adorn it, in no-matter-what new artistic expression, whether or not in the spirit of modern America, would be hanging meaningless jewelry on a skeleton.

For my part, we can only make a "vital contribution to the civilization of our time," by respecting tradition first, and trying in our own way to create new beauties within traditionally adopted and significantly understood forms.

Cathedral Windows

I saw the eerie green of caves of ice.
I watched an opal's ever-changing hue.
I found the rainbow colors that imbue
A secret grove where fairy flowers entice.
I woke in misty dawn, that in a trice
Was glowing glory as the sun burst through.
I swam in Capri's cave of silver blue.
Yet all these magic tones could not suffice

To tell the ecstasy of jewelled panes
Where colors call in trumpet sounds of light
That rout the ancient darkness of the fanes
With poignancy above all earth's delight —
Ah, more than heart can hold; as though one tried
To open Heaven's gate and step inside.

E. Eugenia Shepperd

Design for a Stained Glass Craftsman's Shop

THE School of Architecture of the Massachusetts Institute of Technology believes in teaching the basic principles of Architecture rather than the details of practice but it does like to have its students feel that their problems have a sense of actuality and a real place in current life.

It was in this spirit that a group of students in the third year of Design were recently given the problem of "A Craftsman's Shop." The class visited the Connick Studios before making their first sketches and had a most interesting time studying the development of the work there.

The requirements of the program given as a guide in the design of the new building were, briefly:

PUBLIC AND ADMINISTRATION

Office, 400 sq. ft.

Exhibition Room, 1250 sq. ft. This is a long room with a large display window at the westerly end.

DESIGN

Designer's Private Studio, 220 sq. ft. Library, 200 sq. ft.

Drafting Room, 900 sq. ft., including a dark room for the photographer.

CRAFT

Glass Cutting Room, 700 sq. ft., connected with the Glass Store Room, 900 sq. ft.

Painting Room, 800 sq. ft. Firing Room, 160 sq. ft.

Glazing Room, 750 sq. ft. Cementing Room, 120 sq. ft., also used as a

PACKING AND SHIPPING ROOM

Coat lockers; and toilets for men and women.

Freight elevator service, a large store room and the heating plant.

DESIGN FOR CRAFTSMAN'S SHOP

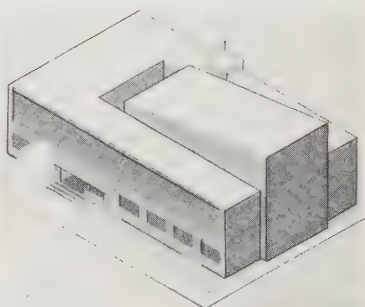
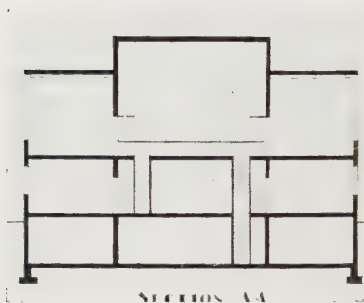
One of the most successful designs is reproduced here. Another will be presented in the next issue. This one, by Mr. Alexander, groups the elements of the shop about a large display room extending through the two stories of the building. The main entrance on the front leads to a lobby. The Designer's Private Studio and the Library are on the right with a private stair to the Drafting Room directly above. To the left is the Office and directly ahead the entrance to the Display Room. At the rear is the service elevator with the Cementing and Shipping Rooms and a Recreation Room for the employees, with a small kitchen. This room may also be used in connection with exhibitions and receptions held in the Display Room. This lower floor is completed by locker and toilet rooms and a small packing space. The crafts are grouped on the second floor. Process is from the Drafting Room to the Glass Cutting Room on the front, then back to the Painting, Firing and Glazing Rooms on the rear. The glass is then dropped to the first floor for exhibition, photographed and shipped.

The exterior represents the effort of the student to express in a direct, interesting manner, with simple materials, the practical and esthetic interests of such a shop. He emphasizes the entrance, lights the various elements appropriately and dramatizes the great display window at the west which is so distinguishing.

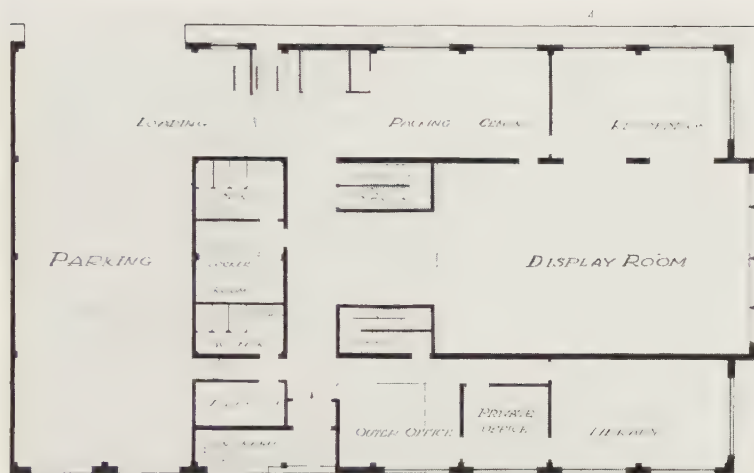
The students all enjoyed working on the problem and gaining some acquaintance with this great craft. All are very grateful to everyone in the Connick Studio for their interest and help in the development of the project.

J. F. CLAPP

A CRAFTSMAN SHOP



A CRAFTSMAN SHOP



FIRST FLOOR



SECOND FLOOR

—Where Angels Fear to Tread!

SISTER HELENE, O.P.

Studio Angelico, Siena Heights College

THERE had always been fifteen slender Gothic windows in the chapel corridor. They had been so shy behind lace curtains all these years that it had been quite necessary to "discover" them. One day, while the curtains were being laundered, they were discovered. From that day forth they were destined for stained glass.

Simultaneous with the discovery and the glass plan, as coincidence arranged, a venerable glassman came to call. His request was unique. In view of his advancing years, he wished to make our studios the repository of his art, the place where he could leave to posterity the special methods of his craftsmanship. Quite compatible with the studio policy of meeting home needs with home industry this seemed, even as it appeared to be the golden opportunity to have the windows made on the campus under the direction of a master-craftsman.

One of the studios became the glass shop overnight. A ton of glass in a ton of crates was moved in, sorted, implements gathered, and the paper work began. All this was a new delight to the student-artists. Before long the girls — and sisters — were coaxing to help, asking questions about the craft, and devouring literature on stained glass. Mr. Connick's *Adventures in Light and Color* came to us at this time. It nurtured the healthiest conflict that this studio has

—WHERE ANGELS FEAR TO TREAD!

ever suffered. It shattered our faith in the orthodoxy of the new craft we were learning. It quickened our research to a pace that outstripped our instruction.

Most of us had worked in enough other materials to regard with qualms the lace-like fabrications of bronze into which bits of glass were to be soldered. We computed that the window must be triple its necessary weight, and wondered. Even while we yet labored against failing confidence, our director's health, never too good, failed and he had to abandon the work.

The Glass Shop was closed and the windows gave us guilty stares of frosted blankness — storm glass had been set in to pacify the impatient or as a gesture of progress. I had begun mentally to convert the idle shop into a bindery or something vital when word came to me that *I* was to finish the windows — finish from a disastrous start and install fifteen windows between nine and seven feet high. If there were adventures in light and color, they had to begin for me then. So it was that this fool rushed, rather was thrust, in where the angels of light and color tread so fearfully, and other brave fools happily joined in the folly.

Adé de Béthune, who had come to the studios to help with other work, gave us the first start along the better way and simplified the methods of design for glass to fit our problem. The windows here represented were designed by her at this time and executed by teen-age girls and their teachers during the following year. Five such windows have been installed to date.

The series, placed in a corridor approach to Holy Rosary Chapel, fittingly represents the fifteen mys-

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WINDOWS IN CHAPEL CORRIDOR
SIENA HEIGHTS COLLEGE, ADRIAN, MICHIGAN

—WHERE ANGELS FEAR TO TREAD!

teries of the Rosary. There is a devotion in the Dominican family circle which ascribes to each of the fifteen Dominican saints the virtue typical to some one of the mysteries. So it is that we place the large figure of each saint above the corresponding subject of contemplation: St. Catherine of Siena, crowned and bearing the Papal crown of her solicitude and the mystery of Christ's Crowning; St. Catherine de Ricci with the stigmata of compassion and the mystery of Christ's Self-Compassion in the Garden.

Since we had no choice about our materials we could only resolve to use what we had as inoffensively as possible. The came sections had to be rigid copper and our palate was a limited range of opalescent — made many years ago at a plant long deceased. The marbleized scraps were packed with shudders for the vanishing soda-fountains and the ghosts of broken hallway windows of our childhood. We planned bold mosaics of plain colors and squeezed all the joy we could out of the limited action of the stuff in light. A little rose window of real glass — deep, living colors — is growing in the shop these days and I confess my misgivings about the amount of enthusiasm the experience is stealing from the task of ten more ventures with the glass we have.

Confession of such amateur experiences at the knees of master-craftsmen may be good for the soul but let the craftsmen be indulgent if the fools admit gratitude for the "rush" that landed them in territory treaded fearfully by the angels, Light and Color.

Women in Stained Glass

(Continued)

OUR innocent little excursion into regions distinguished by women stained glass artists and craftsmen has developed material that threatens to reach alarming proportions in our small magazine.

There seems to be no end to the number of talented women who are or have been interested in stained glass as an artist's medium. Their story is securely woven into the pattern of our history.

The name of Katharine Lamb (Mrs. Katharine Lamb Tait) bears implications of rich association with American glass traditions. The old firm of J. and R. Lamb was founded by her grandfather, Joseph Lamb and his brother Richard in 1857. Her father, Charles R. Lamb, was head of the studios for most of his life, and her mother was Ella Condie Lamb, the well-known portrait painter and designer, so she was literally brought up in a studio, — in two studios, in fact. Her home was at her mother's, and she ran in and out of the shops on lower Sixth Avenue as long back as she can remember.

Naturally, she went to art school as soon as she was able, starting at the National Academy of Design, but soon moving over to the Art Students' League, where she stayed, off and on, for four years. She studied design at the Cooper Union Art School for several more years and, later, taught the Decorative Design class there for four years.

Besides this, she has traveled abroad, studied at Colarossi's in Paris, and in all the museums and ca-

WOMEN IN STAINED GLASS



WINDOW DEVOTED TO NEGRO SPIRITUALS
TUSKEGEE INSTITUTE, ALABAMA
BY KATHERINE LAMB

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thedrals she could get to in England, France and Italy.

She has had a wide experience, not only in stained glass, but also in mosaic, carved wood, stone, and oil paint.

Marriage and babies considerably interfered with her career, but, after getting her four children in school, she went back to the studios where, with her brother Karl Barre Lamb, she has been working at a more modern approach to the medium of glass.

Among the great many works to her credit we can mention only the "Arts and Crafts" window in the Newark Museum of Art; the "Negro Spirituals" window at the Tuskegee Institute, Alabama; one in the Georgia School of Technology, Atlanta; the windows in Rionda Chapel, Alpine, New Jersey; a nave window in All Souls' Memorial Church, Washington, D. C.; and one in the Puget Sound Navy Yard Chapel, Bremerton, Washington.

Willemina V. Ogtrop has had an ever-changing and adventurous life. Much of her art education was gained in the academies of Amsterdam. After that she travelled about the world for five years, studying many things, including Oriental mosaics and ancient European stained glass.

The following years were devoted to the difficult task of raising a large family, and working in art at the same time. She is now promoted to the rank of grandmother, and can devote herself mainly to the service of art, especially in the field of stained glass, which appeals to her more than any other medium. Her last study trip to Europe was in 1937 when she was impressed by the tremendous range between the

WOMEN IN STAINED GLASS

glory of the old French glass and the ultra-modern windows of Germany and The Netherlands.

She has contributed greatly to the designing and painting of a series of windows for the Army Chapel in the Presidio of San Francisco, and to the Captain Robert Dollar window in San Rafael, California, which were designed and made by the Cummings Studios.

Mrs. Gertrude Metcalf modestly claims to be only an assistant to her husband, Robert Metcalf, but her assistance includes a generous helping of cutting, research, lecturing and even setting glass.

She studied at the School of Industrial Art in Philadelphia and the School of Fine and Applied Art in New York.

In 1923 she went to work for J. M. Kase in Reading, where she met Metcalf. Three years later, after a stained glass romance, they were married.

While the Metcalfs were photographing ancient windows in Europe, her work was mostly confined to keeping records of the pictures. She did assist in taking the pictures at times, but she found the hazards of going up in the high places of the cathedrals too tempting, and was only too glad to let Mr. Metcalf take the pictures while she flattened herself against the wall to resist that desire to jump off. Once she thinks she came very near to it, for she was suddenly aware that her records had slipped out of her hands and were fluttering down on a Mass.

At present she is working at the Dayton Art Institute, putting their collection into shape, and "assisting" in the stained glass studio which is incorporated in the Institute.

Her two sons, aged seven and fifteen, help to keep her busy.

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Frances Van Arsdale Skinner is another of the married group with wide and varied experience. She studied at the Rochester Atheneum with Frank Von Der Lanken and Herman J. Butler, gained a first-hand appreciation of mediaeval craftsmanship in the cathedrals and museums of Europe, and worked in glass and other mediums in Rochester, Cleveland and in Boston with Connick. She is an all round designer and craftsman in painting, woodcarving and textiles as well as in stained glass, and her experience is exercised to good purpose as Chairman of the Jury for the Society of Arts and Crafts of Boston. She encourages enthusiastic groups at the Boston Young Women's Christian Association toward an appreciation of the color and light of stained glass.

She also has a son, seventeen years old.

Miss Fivian, one of her talented students in the classes at the Y.W.C.A., is developing marked ability in making colorful little medallions in fanciful themes.

For years there has been a notable stream of women glass workers flowing through Mr. Connick's studio. There were Miss Lynch and Miss Rogers, now married; and Marie Plumb, now Mrs. Cleveland, — who was also at Burnham's. And Miss Scott who returned to Minneapolis, — Miss Williams who went back to Canada (we'll hear more of her later), and Erica Karawina who became Mrs. Sidney C. T. Hsiao. She was born in Germany, studied in France and with the Boston sculptor, Frederick W. Allen. She, too, had worked in Burnham's studio as well as Connick's, and she is now carving wood while she waits for the opportunity to go to China to live. There she intends to experiment with glass again, perhaps for homes and schools and in other decorative ways

WOMEN IN STAINED GLASS

related to teakwood and wrought-iron moongates and the lacelike grills that abound in ancient and modern Chinese architecture.

Adé de Béthune is another of the Connick alumni. She had won Mr. Connick's prize for a stained glass design at the National Academy of Design in New York, and came to his studio to execute it in glass.

She was born at Brussels the year the World War began, and came to this country with her family in 1928.

Her strong and simple designs of the saints have for years enriched the pages of *The Catholic Worker* and many other ecclesiastical publications, and she has written and illustrated several books for children and grownups.

She also does wood carving, mural and fresco painting and delights in helping the Sisters and students of religious schools and colleges to decorate their halls and chapels.

She played an important part in the building and decoration of Saint Paulinus', Father Lonergan's home-made church at Clairton, Pennsylvania. There are murals, stations of the cross, statues and stained glass. Hope Hawthorne, a companion of her student days, collaborated with her on the large rose window.

For several years Miss de Béthune has been living and working on the second floor of John Stevens' ancient stone-carving shop at Newport, Rhode Island, teaching art, the while, at the Portsmouth Priory School.

All season we have been hearing reports of Alice Laughlin's exhibition of stained glass panels that have been on tour and exhibited in the art museums

STAINED GLASS



WINDOW IN SAINT PAULINUS' CHURCH
CLAIRTON, PENNSYLVANIA
BY ADÉ DE BÉTHUNE AND HOPE HAWTHORNE

WOMEN IN STAINED GLASS

of Houston, Dallas, Denver and other cities in the West and South.

They had been shown in New York and Boston before that. Some of them are related to traditional forms while others have quite a modern approach.

Miss Laughlin was born in Pittsburgh and now divides her time between New York and Gloucester. She paints murals, makes woodcuts and she designed the windows for Marion Carstairs' picturesque Chapel on Whale Cay in the Bahamas.

Several of the Catholic colleges are becoming interested in the actual practice of stained glass for their art teachers and students.

You will remember that Sister Marie Rosaire of Saint Mary's College, Notre Dame, Indiana, told us of their brave experiences in glass, last summer.*

Adé de Béthune helped them; and in this issue we find her helping Sister Helene and her group with their windows at Siena Heights College, Adrian.

You have enjoyed Miss E. Eugenia Shepperd's poems in STAINED GLASS, but did you know that she had made several interesting medallions in Mr. Connick's studio?

Surely we shall not soon forget Mrs. Willet's "Three Little Fishes", made for the enlightenment of her children, and reproduced in STAINED GLASS last summer.

And still we have our Canadian sisters and groups in England and Ireland to tell about. Regretfully we postpone their story till a later issue.

O. E. S.

* "We Make Stained Glass Windows." By Sister Marie Rosaire, C.S.C. STAINED GLASS, Summer, 1940.

(To be continued)

All Stained Glass Men Think Alike

THE problem of unlimited competition is, by no means, new, but a fresh and glaring example of this evil is causing considerable agitation among Association members; — and no wonder! Here's the story.

An architectural firm invited glass men of unknown number to compete for the stained glass in a church now building.

The members of that firm sent each competitor prints showing the sizes and shapes of all typical openings, with elaborate drawings indicating the character of the work, the type and size of figure and medallion compositions.

They asked for two representative sketches in color at a scale of not less than three-quarter inches to the foot. They wrote detailed specifications calling for imported antique glass in all figures and medallions, and domestic antique in conjunction with imported in all the other parts.

They said the "color effects" must be obtained by the glass itself and no enamel color could be applied. All ornament should be of the Gothic style. Some windows were to have two light mattings and two fires, and others one matting and one fire. They even regulated sizes of leads and reinforcing bars, limited the sizes of sections, and specified "best grade" putty.

STAINED GLASS MEN THINK ALIKE

In other words, they left very little to the imagination, the ingenuity, or the integrity of the craftsmen.

Perhaps they thought they had stuffed every rat hole through which the crooked craftsmen might escape, but, just to make sure, they called for a sample unit of actual glass before signing a contract. To be shown where? We don't know. Perhaps in the architect's office.

At least twelve glass men responded with their two sketches. (Someone has to pay for those twenty-four designs.)

The estimates ranged from five thousand dollars to thirteen thousand four hundred dollars; on the same exact fool-proof specifications, mind you!

Who got the job? The five-thousand-dollar man.

What is the job worth? Our mental processes may be quietly disintegrating, but we figure it thirty thousand dollars at the least.

And to cap the climax, we are told that only two of the craftsmen were given the vital information that the priest had definitely set the limitation for glass at five thousand dollars, before the competition opened.

What would the American Institute of Architects think of that?

O. E. S.

Publicity and Ethics

DISTINCT rumblings are heard from the directions of the Publicity and the Ethics Committees, and it is reliably predicted that these reverberations will soon actuate violent eruption.

The Publicity Committee's program for the Beaux Arts project is completed, but a full report cannot yet be released. Happily the prize money was over-subscribed. The committee is deeply touched and greatly encouraged. They now have a margin with which to continue their work.

Ideas are a-brewing for Government competitions, traveling exhibitions and the like.

An aroused interest in things Ethical foreshadows developments in this department for another issue. The air is full of questions.

What can be done about promiscuous competition?

Can we enlist the architects' aid, or can we police our own ranks?

Is price per square foot to be our standard, or is there something to be said for ability, craftsmanship and integrity?

It has been claimed that the Association has fostered friendly relations among craftsmen. At least, it has taken some of the pleasure out of wringing each other's necks!

Meanwhile, gentle reader, you have probably found food for thought in the fields of Publicity and Ethics, in several of the preceding articles.

Notes—Correspondence—Comment

Glassmen's Luncheon in Pittsburgh

TAKING advantage of our President's visit to Pittsburgh, January fourteenth, the local glassmen met for an impromptu luncheon with Mr. Burnham.

He brought his son Wilbur, Jr., and his lifelong friend, Mr. Peabody. George Hunt and Charles Morris represented the Hunt Studios, with Howard Wilbert and myself from Pittsburgh Stained Glass Studios. Our former Association member, A. L. Pitassi, joined us at lunch as did Mr. Davis, formerly of the Hunt Studios.

Our friendly discussion touched upon many interesting subjects and the general feeling was that meetings of this type could do much to further a better understanding among ourselves, and assist in meeting the various problems that constantly face us and our craft.

JOHN D. WEAVER.

Cover Print

THE symbol of the descending Dove of the Holy Spirit appears just above the head of Our Lady in the window of Chartres Cathedral known as *Notre Dame de la Belle Verrière*.

It is designed in the arch of the canopy over the revered figures of the Blessed Virgin and the Christ Child.

These canopies were rudimentary and played a minor part in the early windows. Lewis F. Day tells

STAINED GLASS

us,* — “they were something like an architectural niche, — a practice borrowed from the sculptor, who habitually protected the carved figures enriching the portals of great churches by a projecting canopy.

“It is a practice, — later to be carried to absurd excess, — of using architectural forms for an ornamental setting to bring the figure into relation and proportion with the window it is to occupy.”

This is another print from Mr. Connick's collection.

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NOTES—CORRESPONDENCE—COMMENT

The Bishop Had His Joke

“WE WERE going out in a tram in Boston, where they do not start as a rule till the vehicle is crammed with strap-hangers, and we both had to strap-hang, till presently Bishop Brooks called my attention to a seat just left vacant behind me which I could occupy. I begged him to take it.

“No,” he said, “you would be more popular in that seat than I” (he was six-foot-four high, and broad in proportion). As he was obdurate, I yielded, saying, “If I see you standing while I am seated I shall feel a brute.”

“Well,” he said, “that will be a nice little change for you.”

From an account of a Boston visit related to his work in stained glass for Trinity Church; in “Reminiscences of My Life,” by Henry Holiday. London, Wm. Heinemann, 1914.

Stained Glass Studio For Sale

OLD established Stained Glass Studio on West Coast. Complete Stock of Antique and Cathedrals. Owner wishes to retire. Ample facilities for Plate and Window Glass. Enquire, STAINED GLASS, Orin E. Skinner, Editor, 37 Walden Street, Newtonville, Massachusetts.

Conrad Schmitt 1867-1940

CONRAD SCHMITT, whose work as an ecclesiastical decorator and craftsman in stained glass can be seen in many churches and at least thirty cathedrals throughout the American continent, and as far away as New Zealand, passed away quietly during the Christmas season.

His reputation was international. Just a few days before his death, word came to him from Archbishop Amleto Cicognani, apostolic delegate in Washington, that Pope Pius XII had sent his blessing and benediction.

Conrad Schmitt was born on April twentieth, 1867, at Fussville, Wisconsin. His father, a pioneer merchant of Fussville, sought to direct him toward commercial activities and young Conrad was sent to business college in Milwaukee.

He completed the course, but a talent for art could not be denied, and he was apprenticed to Professor Loeffler, a prominent artist of that day. He also studied under Sukaczinski, famous mural painter.

The young man made rapid progress, and at the age of twenty was in charge of several important projects.

As early as 1890, he began to undertake commissions on his own, and in 1905 his group became known as the Conrad Schmitt Studios.

He was especially known for his work in reviving the ancient technique of *fresco* and *al secco* decoration. The ceiling frescoes of the new Saint Louis Cathedral are, perhaps, his best known work.

In 1920 his Studio began to make stained glass. This department has much fine work to its credit, the latest example of which can be seen in Saint Ambrose' Cathedral, Des Moines.

He was a Knight of Columbus for forty years, and a member of the Holy Name Society of Gesu Church for the same length of time.

He died on December twenty-eighth, 1940, leaving his wife, Mary Hemmi Schmitt; three sons, Rupert, Alphonse and Edward; three brothers, three sisters and six grandchildren.

Arthur Murray Dallin 1897-1940

A MESSAGE from the American Embassy at Vichy announced the death last June of Lieutenant Arthur Dallin at Luzancy-sur-Marne.

In a communication dated December third, Captain Duval of the Nineteenth Army Corps at Belabbes, Algeria, notified the Embassy that Dallin's name appeared on the list of losses of his regiment with the mention "died for France."

Arthur Murray Dallin was born in Paris during the years that his mother and his father, the famous sculptor Cyrus E. Dallin, spent in France. A happy childhood there fostered a love for the land of his birth that never faltered.

He served with distinction in the French army during the last World War and won the *Croix de Guerre*.

At the close of the war he returned to America and continued his art studies at the Boston Museum School of Art.

STAINED GLASS

A growing interest in stained glass led him to the Connick Studio and workshop, and after a few years of study there he joined the group headed by the late Earl E. Sanborn.

He started his own studio in 1932. The depression was at its height, and the first few years were difficult, but he managed to keep his small group of craftsmen together, and when better times came he increased his staff considerably and designed and made many windows throughout the land.

He was just beginning to enjoy the success he had earned when the present war started. His great love for France proved stronger than his desire for success and he offered his services to his foster country.

He left in November 1939, — entered the twelfth Foreign Legion regiment, and was killed in action on June thirteenth, 1940, during the hopeless struggle to save France.

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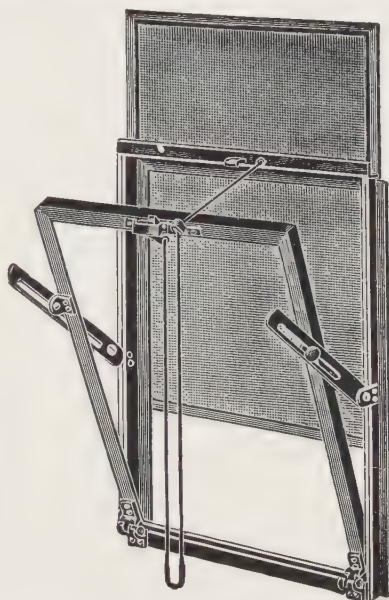
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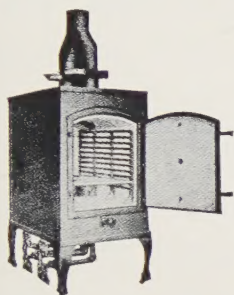
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